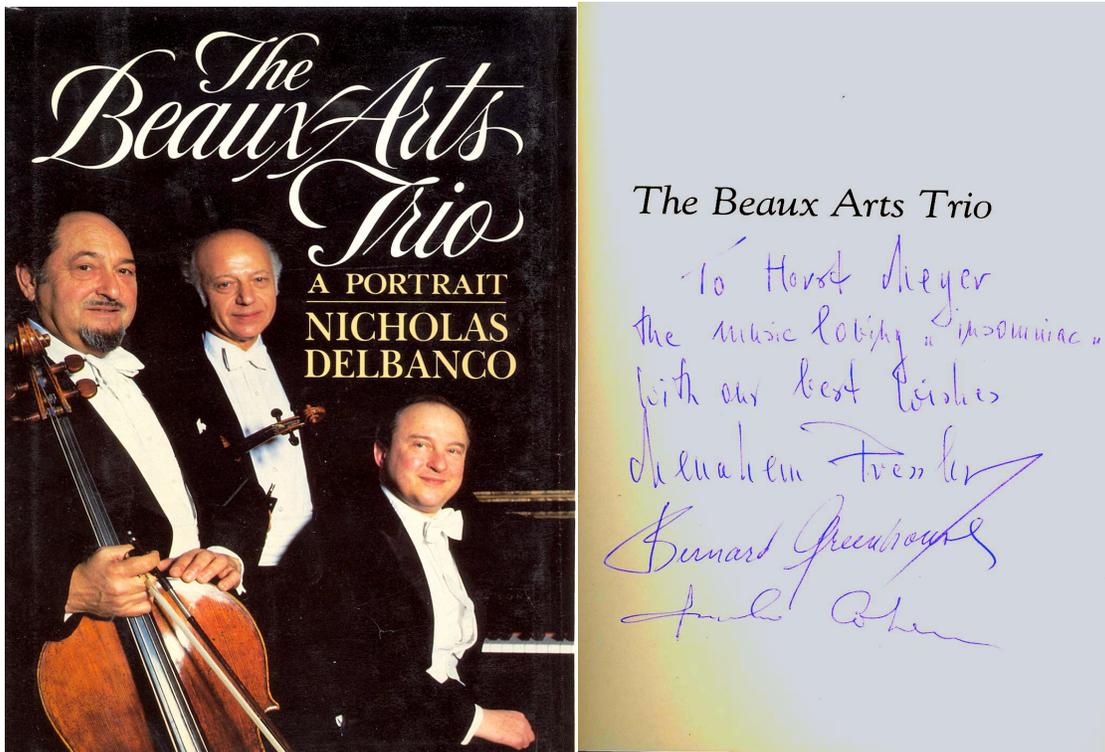


“The Beaux Arts Trio: A Portrait” Nicholas Delbanco, William Morrow and Company, Inc.
New York , 1985



Diary of the performance on February 8, 1986

On February 8, 1986, the Beaux Arts Trio plays at the Reynolds Theater at Duke University in Durham, N.C. The program includes the Trio in G. Major No 26 by Haydn, the Trio in G. Minor, Opus 26 by Dvorak and the “Archduke” Trio by Beethoven. The audience is enthusiastic, bravo’s are shouted, people are standing. So the musicians decide to give an “Encore”. Pressler says: “In one of his late quartets, Beethoven asks the famous question: Muss es sein?” and here we have the answer : ”Es muss schon sein, and so we give the Presto of his Trio in E Flat Major No 1”. The end of the concert is crowned with great applause.

After being mobbed by admirers and Pressler guzzling more Perrier, the Trio is driven to one of their “faithful and true” friends, Edith London, for a light dinner party. Pictures are snapped of the musicians with Edith London and also with Ruth Blum, the able and devoted president of the Chamber Arts Society. This is a circle of friends and the atmosphere is warm and congenial among the works of art created by Edith London. Because the musicians are planning to take an early plane, the party breaks up at 11:30 PM and the artists are driven back to their hotel.

At 5:30 AM the next morning, one of the Chamber Music Board members, Horst Meyer, arrives at the Hotel to pick up the musicians. It is very foggy. The musicians squeeze into the car, Pressler and Greenhouse in the back with the cello on their lap completely covering them. Cohen hugs his violin and a briefcase. Meyer brought apples, and the musicians joke ”Why did you not bring us coffee as well?” . Driving is dangerous because of various road constructions near Duke Hospital. On the radio, a Mozart Trio is being played. Pressler cheerfully says: “That’s the Beaux Arts, but I think it is one of our early recordings”. This proves to be correct as

found out later from the WCPE radio announcer. “We played a part of this a little slow” says Greenhouse. The next piece on the radio is the Appassionata Sonata by Beethoven. The driving on the 40 Interstate is slow as the visibility is poor. “The Appassionata is great music to drive by fog” says Cohen. They listen in silence. Finally the Airport is safely reached. Pressler and his suitcase are extracted from the car. He gives Meyer a big hug and says “Horst, vergiss uns nicht” and rushes off to check in. Then Greenhouse and Cohen are unloaded at the other terminal and they invite Meyer for a light breakfast. It is 6:20 AM and they talk about Edith London and they want to know what science Fritz London was doing and what is the absolute zero and how to reach it. They almost forgot to leave, but make it on time through the security check and are very pleased with their Durham experience.”You must really love music to get up so early” they say to Meyer. And then they fly off for another busy day.

Diary of the Concert on Oct. 27, and rehearsal Oct. 28, 1990

06:30 Morning Alarm.

07:30 Departure for Airport.

08:12 Beaux Arts Trio members arrive with US Air from Washington. Driving Menachem to our home, while Ruth Blum drives Isidore Cohen and Peter Wiley to the Washington-Duke Hotel.

08:50 : Menachem starts practicing on our piano. I brew coffee, and we have coffee together.

09:40 : Departure to Durham County Hospital to pick up Ruth Mary, recovering from surgery. She is ready and is carried on a wheelchair to entrance and a little beyond. While Menachem plays on, we sneak into the house, and Ruth Mary is put to bed.

11:00 Grocery shopping at Wellspring.

11:45 After unloading at home, it is found that pain medicine is needed for Ruth Mary, hence trip to pharmacy at Lakewood shopping center.

12:40 Menachem has finished his piano practice. Time to drive to the Washington Duke Hotel to meet the two other musicians and discuss the next steps.

12:55 Dip in the faculty pool. Water getting frisky, but still nice.

13:30 Prepare lunch at home, eat, clean dishes.

14:00 Departure for Page Auditorium to check readiness. Found stage not ready, shells not up. The assistants were having lunch. Debbie, the stage assistant was cool, but I was humble and apologetic and helped pushing the acoustic shells and take their covers off. Gave instructions for lights.

15:10 Leaving for Washington Duke Hotel to pick up Menachem. He starts practicing at Page Auditorium at 15:20. During that time I argue with the stage managers about the lighting. They are unhappy that somebody practices. I persuade Menachem to stop at 16:50 to permit the lights to be installed.

17:10 Departure for Washington Duke Hotel to get Isadore and Peter + cello. By the time they arrive at Page Auditorium, lights are up. They start practicing.

17:50 Drive home and brew coffee. Prepare bags of snacks for the artists. Shop for peanuts at Lakewood, prepare dinner. We have dinner at home.

19:00 Back in Page Auditorium. Instructions about lighting to Mr Reece and to Debbie.

19:25 Practice stops. Coffee, peanuts, light food and water are served.

20:00 Concert is a bit delayed because of late arrivals in the audience.

20:07 Ruth Blum give the green light signal, and the concert starts.

Hummel: Trio in G Major, opus 65

Ravel: Trio in A Minor

Schumann Trio #2 in F. major Opus 80.

22:05 After the concert the artists pile into the Volkswagen and are driven back to the Washington Duke Hotel. There is still time for room service. Arrangements were made for the practices the next day.

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08:50 Pick up Menachem at the Hotel, drive him to our home.

10:50 After his solo practice, he is driven back to the hotel, Isadore is picked up, and both are driven to Page Auditorium's back door, where Pauline Meyers is waiting. Having been unable to find the key for the correct lighting, we push the piano towards the back of the stage, where there is a large fluorescent tube lighting. The two artists start practicing.

12:50 Pick them up, lock up Page Auditorium, switch off the lights, carefully watching the narrow ledge from the stage to audience level to avoid a fall. Drive back to Hotel.

14:50 Pick up Menachem for solo practice in Page Auditorium. Then off for a hike in Duke Gardens, then walking around a path near the hotel for exercise.

15:25 Pick up Isadore and Peter and drive to Page.

17:50 Drive to Page Auditorium for a check on the artists.

18:20 Pick up the artists from Page, bring them to their hotel, in two trips.

18:30 Departure for dinner at La Residence in Chapel Hill with the three artists and the Blums.

21:50 Back in the Washington-Duke Hotel. Check taxi reservation for the next morning at 06:15. Give my phone number to the artists, just in case. Set alarm for 06:00.

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06:00 Alarm goes off. No call from Menachem by 06:20. They must be all right! Great relief!

What made the whole effort worthwhile is that the artists are so wonderful people, and so very warm and appreciative. Menachem said to me (in german) : "When I saw you at the airport greeting us with a smile, I felt so good because I knew we were well taken care of by the Society".

Horst Meyer